A.B.C. TELEVISION LIMITED,
BROOM ROAD,
TEDDINGTON,
MIDDLESEX.
Tel: 977-3252

Paddy
II

C A M E R A S C R I P T

"CALLAN"

Prod.No: 1920 "GANGRENE" (Working title) VTR/ABC/7552

by

RAY JENKINS

DESIGNED BY

VIC SYMONDS

ASSOCIATE PRODUCER

JOHN KERSHAW

PRODUCER

REGINALD COLLIN

DIRECTED BY

PETER DUGUID

CAMERA REHEARSAL: From 10.30 a.m, WEDNESDAY, 10TH APRIL 1968. STUDIO 1, TEDDINGTON.

VTR: THURSDAY, 11TH APRIL 1968, 17.00-19.00. " " "

TRANSMISSION: T.B.A.

DURATION: 46'25" + 2 COMMERCIAL BREAKS.

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"CALLAN" (7) "GANGRENE" (Working title)

CAST:

Callan	EDWARD WOODWARD	Mason	REX ROBINSON
Hunter	DEREK BOND	Lambert	BARRY STANTON
Meres	ANTHONY VALENTINE	Messmer	JOHN DEVAUT
Lonely	RUSSELL HUNTER	Hunter's Secretary ..	LISA LANGDON
Francine	ANN LYNN	Hospital Sister	MARYANN TURNER
Flomard	JEROME WILLIS	Jean Coquet	GEOFF CHESHIRE (Film only
Marcel Latour ..	DAVID LELAND	Watson	LAWRENCE TRIMBLE

+ 6 men, 1 woman (thru DAVID AGENCY) as:- Guard, hospital attendants, nurse, hotel manager, assistant manager, hotel porter, hotel guest, mortuary assistant - DENNIS BALCOMBE, PETER DURRENT, ARTHUR ZAN, JOHN BEARDMORE, PAT TRAVIS, LESLIE WEEKES, PATRICIA FLEMING.

* *

Floor Manager	DENVER THORNTON	Technical Supervisor ...	PETER KEW
Stage Manager	MARY LEWIS	Lighting Supervisor	BRIAN TURNER
P.A.	PADDY DEWEY	Sound Supervisor	MIKE WESTLAKE
Call Boy	PETER GROOME	Senior Cameraman	ROY EASTON
P.A. Timer	ANNE SUMMERTON	Vision Mixer	PETER HOWELL
Wardrobe Supervisor ...	GILLIAN GRIMES	Racks	JOHN TURNER
Make-Up Supervisor	MIMI KIMMINS	Grams	BILL RAWCLIFFE

* *

SCHEDULE:

WEDNESDAY, 10TH APRIL:

Camera rehearsal	10.30-13.00
LUNCH BREAK	13.00-14.00
Camera rehearsal	14.00-18.00
SUPPER BREAK	18.00-19.00
Camera rehearsal	19.00-21.00

THURSDAY, 11TH APRIL:

Camera rehearsal	10.00-12.45	
LUNCH BREAK	12.45-13.45	
Line-up and make-up	13.45-14.30	
Dress rehearsal	14.30-16.15	
Tea break	16.15-16.30	
Line-up	16.30-17.00	
VTR	17.00-19.00	(VTR/ABC/7552)
Technical clear	19.00-19.15	
SUPPER BREAK	19.15-20.15	

* *

TECHNICAL REQUIREMENTS:

Cams. 1, 2, 3 & 4: Floor pedestals. Cam.5: Pedestal & L.A. 1-man dolly, cam. head changed during act break. Small periscope mirror, normal monitors + 3 in Hunter's Office & 9" Pye for Hunter's Secretary.

3 booms, 2 slung mics for Hospital & Hotel Corridors, rest as reqd. Tape & grams. Pract. telephones:- Callan's Flat/Hunter's Office; Passport Office/Hunter's Office; Hotel Room/Callan's Flat; Hotel Room/Hunter's Office; Hunter's Office/Flomard's Bedroom (French telephone). Pract. intercom: Hunter's Office/Secretary off-stage. Fold-back. Pract. buzzer: Hospital ward/ante-room. F/X bell box.

4 specially shot 16mm. sof T/C sequences, captions scanner, VTR clock.

"CALLAN" (7) "GANGRENE" (W/T)

Prod.No: 1920 VTR/ABC/7552

VTR: 11.4.68, Teddington 1.

SCENE BREAKDOWN

	SET	TIME	CHARACTERS	CAMERAS	SOUND	SHOTS	PAGES
	ACT 1						
	OPENING CREDITS: T/C & CAPTION SCANNER	TO BE RECORDED AT A LATER DATE					1
	TELECINE (1): KENT COUNTRY ROAD, EXT. (1'35")	DAY	Coquet Lambert Messmer	-	SOF	-	1
1.	HUNTER'S OFFICE, INT.	DAY	Hunter	3: A. 4: A.	A-1	1-3	1
	/POSSIBLE TAPE RUN/						
	TELECINE (2): DOVER HARBOUR, EXT. (0'15")	DAY	-	-	SOF	-	1
2.	PASSPORT OFFICE, INT.	DAY	Meres Messmer Lambert	1: A. 2: A. 5: A.	C-1	4-20	2-4
3.	HUNTER'S OFFICE, INT.	DAY	Callan Hunter	1: B. 3: B. 4: B.	A-2	21-45	4-7
4.	MORGUE - INT.	DAY	Francine Meres Flomard Assistant Callan) Hunter) (v/o, pre-rec.)	5: B.	SLUNG TAPE	46	7-8
5.	CALLAN'S LANDING, INT.	EVENING	Lonely Callan	4: C.	A-3	48	8-9
6.	CALLAN'S FLAT, INT.	EVENING	Callan Lonely	1: C. 2: B.	B-1	49-52	9
7.	HUNTER'S OFFICE (ANTE-ROOM), INT.	EVENING	Hunter Flomard	1: D. 3: A. 4: D.	A-1	53-76	10-13
8.	CALLAN'S FLAT, INT.	EVENING	Callan Lonely	2: B. 5: C.	B-1	77-81	13-14
9.	INTERCUTTING:					82-85	14-15
	HUNTER'S OFFICE, INT.	EVENING	Hunter	3: B.	A-2		
	&						
	CALLAN'S FLAT, INT.	"	Callan Lonely	1: C. 5: C.	B-1		

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	SET	TIME	CHARACTERS	CAMERAS	SOUND	SHOTS	PAGES
			ACT 1 (contd.)				
10.	CALLAN'S FLAT - INT.	EVENING	Callan Lonely	1: C. 3: C. 4: C. 5: D.	B-1	85-92	15-16
11.	PASSPORT OFFICE - INT.	NIGHT	Meres Mason	2: A. 5: E.	C-1	93-97	16-17
12.	INTERCUTTING: HUNTER'S OFFICE, INT. & PASSPORT OFFICE, INT.	NIGHT "	Hunter Meres	3: B. 5: E.	A-2 C-1	98-100	17-19
13.	PASSPORT OFFICE, INT.	NIGHT	Meres Mason	5: E.	C-1	101	19
14.	HOTEL CORRIDOR, INT.	NIGHT	Guard Callan Francine (b/g)	1: E.	A-4	102	19
15.	HOTEL SITTING ROOM, INT.	NIGHT	Francine Callan	3: D. 4: E.	B-2	102-107	19-21
15A.	HOTEL BEDROOM, INT.	"	"	1: F. 2: C. 5: F.	C-2	107-118	21-23
16.	CALLAN'S FLAT - INT.	NIGHT	Lonely Latour	3: E. 4: F.	A-5	119-125	23-24
17.	HOTEL BEDROOM, INT.	NIGHT	Callan Francine	2: D. 5: F.	C-2	127-127	24
17A.	HOTEL SITTING ROOM, INT.	"	"	1: G. 2: D.	B-2	127-133	24-25
18.	CALLAN'S FLAT - INT.	NIGHT	Latour Lonely Callan (v/o)	4: F.	A-5 B-2	134	25-26
			/TAPE RUN - TO ACT II/				
			ACT 2				
19.	HOTEL SITTING ROOM, INT.	NIGHT	Francine Callan	1: G. 3: F. 5: G.	B-2	135-152	27-30
20.	HUNTER'S OFFICE, INT.	NIGHT	Meres Hunter Secretary (v/o) Callan (v/o)	2: E. 4: B.	A-2 C-3	153-154	30-31

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	SET	TIME	CHARACTERS	CAMERAS	SOUND	SHOTS	PAGES
			ACT 2 (contd.)				
21.	HOTEL SITTING ROOM, INT.	NIGHT	Callan Francine Hunter (v/o) Messner Lanbert	1: G. 3: F.	C-3 A-2	155-158	31-32
22.	CALLAN'S FLAT - INT.	NIGHT	Lonely Latour Meres Secretary Hunter (v/o)	2: B. 4: F. 5: C.	B-1 A-2	159-173	32-35
23.	HOTEL SITTING ROOM, INT.	NIGHT	Callan Guard	1: G.	C-3	174	35-36
24.	HUNTER'S OFFICE, INT.	NIGHT	Secretary Hunter	3: B.	A-2	175	36
25.	CALLAN'S FLAT - INT.	NIGHT	Latour Meres Hunter (v/o)	2: B. 4: F.	B-1 A-2	176-182	36-38
26.	HUNTER'S OFFICE, INT.	NIGHT	Hunter Meres (v/o) Secretary (v/o)	3: B.	A-2 B-1	183	38
27.	HOTEL SITTING ROOM, INT.	NIGHT	Watson Callan Guard Hotel manager Assistant manager Hotel porter Hotel guest	1: G. 5: G. (Creeper)	C-3	184-185	38-39
28.	CALLAN'S FLAT - INT.	NIGHT	Meres Latour	2: B. 4: F.	B-1	186-190	39-40
	TELECINE (3): CALLAN'S FLAT, EXT. (1'11")	NIGHT	Lonely Meres Latour Callan Lanbert Messner Extras	-	SOF	-	40

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SET	TIME	CHARACTERS	CAMERAS	SOUND	SHOTS	PAGES
ACT 3						
29. HOSPITAL ANTE-ROOM, INT.	DAY	Latour Sister Callan 2 attendants Nurse	2: F.	B-3	191	41
29A. " WARD - INT.	"	"	1: H.	A-6	192	41
29B. " ANTE-ROOM, INT.	"	Callan Meres	2: F. 5: H.	B-3	193-194	41-42
TAPE RUN						
30. INTERCUTTING: FLOMARD'S BEDROOM, INT.	DAY	Flomard	5: J.	C-4	195-207	42-44
& HUNTER'S OFFICE, INT.	"	Hunter	3: B.	A-2		
31. HUNTER'S OFFICE, INT.	DAY	Hunter Meres	3: B. 4: B.	A-2	208-209	44-45
TAPE RUN						
32. HOSPITAL WARD - INT.	DAY	Latour	1: H.	A-6	210	45
32A. " ANTE-ROOM, INT.	"	Callan	2: F.	B-3	211	45
32B. " WARD - INT.	"	Latour Callan	1: H. 3: G.	A-6	212-214	45-46
TAPE RUN						
33. HUNTER'S OFFICE & ANTE-ROOM, INT.	DAY	Meres Hunter Secretary (v/o) Callan (v/o)	2: G. 4: B.	A-1 B-4 C-4	215-216	46-48
TAPE RUN						
34. HOSPITAL WARD - INT.	DAY	Latour Sister Callan	1: H.	A-6	217	48
34A. " ANTE-ROOM, INT.	"	Sister Hunter Callan	2: F.	C-5	218	49
34B. " WARD - INT.	"	Latour Hunter Callan Sister	1: H. 3: L. 4: G.	A-6	219-222	49-51
34C. " ANTE-ROOM, INT.	"	Hunter Callan Nurse	2: F.	B-3	223	51-52
TELECINE (4): DOVER DOCKS - INT. & EXT. DAY (1'17")		Francine Messmer Mason 2nd Official	-	SOF	-	52

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SET	TIME	CHARACTERS	CAMERAS	SOUND	SHOTS	PAGES
ACT 3 (contd.)						
35. PASSPORT OFFICE, INT.	DAY	Callan Meres Lambert Mason Francine Messmer	1: A. 2: A. 3: H. 4: H. 5: E.	B-5 C-1	224-241	52-55
CLOSING CREDITS: CAPTION SCANNER			2: A.	GRAMS	242	56

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VTR/ABC/7552
Part 1

ACT 1

OPENING CREDIT SEQUENCE TO BE RECORDED & DUBBED AFTER MAIN VTR):

FADE UP TELECINE — S.O.F.

THAMES TV SYMBOL + "CALLAN" OPENING TITLES. (THEME)

SUPER CAPTION SCANNER

(1) Title (to follow)

(2) by RAY JENKINS

FADE OUT CAPTION SCANNER

T/C (1) EXT. KENT COUNTRY ROAD. DAY.

TELECINE (1) — S.O.F.

COQUET driving car along road. The effect of drugs begins to show and he swerves over the road, then crashes against tree.

Following car slows & stops by crashed Citroen, and then drives out L. (1'35")

1. INT. HUNTER'S OFFICE. DAY. — BOOM A-1

1. 4 (A)
CLOSE on TAPE RECORDER.

SLOW PULL OUT & CRAB R. to see HUNTER in ANTE-ROOM at MAP.

GRAM F/X:
LIGHT TRAFFIC
(thru scene)

2. 3 (A)
LOW C.M.S. HUNTER.

3. 4 (A)
CLOSE on HUNTER'S PENCIL at MAP.

POSSIBLE TAPE RUN

T/C next

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(On 4, Shot 3)

GRAM F/X:
TRAWLER
HOOTER
(for sound trail)

TELECINE (2)
PANNING SHOT X DOVER HARBOUR (0'15")

(3 TO POS.B, 4 TO POS.B, SAME SET)

T/C (2) EXT. DOVER HARBOUR. DAY. S.O.F.

4. 2 (A)
LOOSE 2-S, MERES & MESSMER.

2. INT. PASSPORT OFFICE. DAY. BOOM C-1

GRAM F/X:
DOVER DOCK ATMOSPHERE
(thru scene)

5. 1 (A) (As Messmer goes)
C.M.S. MERES.

MERES: Merci, m'sieu.

(Boom A to Pos.2, same set)

6. 5 (A)
CLOSE on LIST.

TILT to MERES after he UNDERLINES NAME.

MERES: (CONTD.) L'suivant.

7. 2 (A) (As Lambert enters)
2-S, MERES + LAMBERT approaching.

MERES: (CONTD.) Plus serre. M'sieu?

LAMBERT: Lambert. Henri Lambert.

MERES: Vous parlez anglais, M. Lambert?

8. 1 (A)
C.M.S. MERES.

LAMBERT: Oui.

MERES: Good. Sit down, please.

9. 5 (A)
M.S. LAMBERT.

BRING HIM L. to SIT in LOOSE 2-S.

This man - have you seen him anywhere, at any time?

10. 2 (A)
C.M.S. LAMBERT.

LAMBERT: (HESITANT) I do not know.

MERES: You might have?

Preview 1

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(On 2, Shot 10)

LAMBERT: I think - yes.

MERES: Where?

11. 1 (a/b) (C.M.S. Meres) — LAMBERT: On the ferry./

12. 2 (a/b) (C.M.S. Lambert) — MERES: When?/

LAMBERT: J'pas - perhaps since one week, hein? J'pas./

13. 1 (a/b) (C.M.S. Meres)

MERES: Take your time. There's a lot of people on a ferry - you do enough crossings/-

14. 2 (A) 2-S, MERES/LAMBERT.

LAMBERT: If this is the man, he stayed down - in his car. Passengers are not advised to remain in their cars. He did.

MERES: He must've gone up to the passenger deck to get his passport stamped -

LAMBERT: M'sieu - I work the other end of the deck - I noticed him - how do you say - en passant. I was not the only one?/

15. 1 (a/b) (C.M.S. Meres)

16. 2 (A) 2-S, MERES + LAMBERT rising. — MERES: No. Plenty saw him./

LAMBERT: That is all I know.

MERES: You speak good English, M. Lambert./

17. 5 (A) C.M.S. LAMBERT.

LAMBERT: Question de la guerre, vous comprenez. I am always admiring the English - they are good fighters./

18. 1 (a/b) (C.M.S. Meres)

Preview 2

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(On 1, Shot 18)

19. 2 (a/b) (2-S)

MERES: And you ... like fighters?/

LAMBERT: Non ... But I understand them. Non, m'sieu. I am a porteur.

(1 TO POS.B, HUNTER'S OFFICE - FAST)

MERES: Did you see anybody go near him?

LAMBERT: M'sieu, I saw this man for one minute, one week ago. I have forgotten him./

20. 5 (A)
M.C.U. MERES.

MERES: We haven't.

(2 TO POS.B, CALLAN'S FLAT)

21. 3 (B)
CLOSE on PHOTOGRAPHS.

3. INT. HUNTER'S OFFICE. DAY. BOOM A-2

GRAM F/X: LIGHT TRAFFIC (thru scene)

(5 TO POS.B, MORGUE)

22. 4 (B) (After pause)
M.C.U. CALLAN.

23. 3 (B) (On hand business)
2-S, HUNTER + CALLAN'S LOWER HALF, incl. PHOTOS.

CALLAN: Jean Coquet.

24. 4 (a/b)
(M.C.U. Callan)

HUNTER: How well did you know him?/

25. 3 (B)
2-S, HUNTER + CALLAN sitting.

CALLAN: I knew him. (PAUSE)/ And he went out like that?

26. 4 (a/b)
(M.C.U. Callan)

HUNTER: I'm afraid so. (PAUSE)/

27. 3 (B)
M.C.U. HUNTER.

CALLAN: What's it all about, Hunter?/

HUNTER: He was in such a mess, it wasn't easy to find out. He's not just a simple Financial Correspondent/...

28. 4 (a/b)
(M.C.U. Callan)

Preview 3

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(On 4, Shot 28)

CALLAN: Whoever said he was?

HUNTER: That was his cover, apparently. In fact, as you know, he's French counter-

29. 3 (B)
2-S, HUNTER/CALLAN.

intelligence, but they didn't realise he was out of the country and are very disturbed - so disturbed, in fact, they're sending one of their chiefs over. Coquet crashed because he was doped.

30. 4 (a/b)
(M.C.U. Callan)

31. 1 (B)
M.C.U. HUNTER - reaction.

CALLAN: (PAUSE) O.A.S?

32. 3 (B)
2-S, HUNTER moving to R. b/g of CALLAN -

- & BACK to L. of CALLAN.

HUNTER: Judging by his cover, he should have been making for Brighton - there's an International Monetary Fund Conference there this week. But Coquet died on the Dover Road, as if making for London. (PAUSE) If you go to a seven-day conference, you take your bits and pieces. He had none. Only this.

33. 1 (B)
CLOSE on TAPE RECORDER.

TAPE: CRASH SEQUENCE.

34. 4 (B) (A beat after car horn sounds)
M.C.U. CALLAN.

PAN L. to HUNTER.

HUNTER: (CONTD.) Sixteen and a half seconds. Not much to go on.

35. 3 (B)
2-S, HUNTER X-ing R. f/g of CALLAN.

CALLAN: What have you told the Frogs?

HUNTER: Very little, except that he's dead. Why're you relieved?

Preview 1

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(On 3, Shot 35)

CALLAN: The French've double-crossed me before. I don't very much like them.

36. 1 (B)
M.C.U. CALLAN.

HUNTER: Except Coquet?/

CALLAN: He was all right.

HUNTER: Go on.

CALLAN: He got his medals putting down the O.A.S./...

37. 4 (B)
M.C.U. HUNTER.

38. 3 (B)
2-S.

HUNTER: And made a lot of enemies?/

CALLAN: There are a lot of rebels alive today who'll be glad he's dead.

39. 4 (B)
M.S. HUNTER X-ing L. to CALLAN.
LET HIM GO, & HOLD CALLAN.

HUNTER: That's what I thought./

(PAUSE)

CALLAN: Comes of being good at your job. (PAUSE)/

40. 3 (B)
2-S, HUNTER sitting + CALLAN.

Preview 4

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(On 3, Shot 40)

HUNTER: He came in via Dover, Callan. Meres checked the ferry - about 17-odd hands saw Coquet - recognise any of them?

SLOWLY PUSH IN TIGHTER.

CALLAN: No.

HUNTER: He thought these two seemed particularly interesting./

41. 4 (B)
M.C.U. CALLAN (looking at photographs). He shakes his head.

42. 1 (B)
M.C.U. HUNTER.

HUNTER: (CONTD.) Coquet stayed in his car on board. Why should he do that?/

43. 4 (B)
2-S, HUNTER/CALLAN.

(1 TO POS.C, CALLAN'S FLAT)

CALLAN: You forget easily, don't you? If you're running, you're scared. You cut down risks./

44. 3 (B)
M.C.U. HUNTER.

HUNTER: Quite. I think he was trying to shake off a tail, because a car behind him was seen to speed off after the crash./

45. 4 (B)
M.C.U. CALLAN.

He must have died instantly.

(3 TO POS.A, SAME SET)

(CONTD. OVER MORGUE SCENE)

SLUNG MIC.

4. INT. MORGUE. DAY.

46. 5 (B)
HIGH SHOT, SLOWLY TRACKING L. ALONG THREE MORGUE TABLES to END ONE.

(4 TO POS.C, CALLAN'S LANDING)

(Boom A-2 contd.)

HUNTER: (CONTD.) By the way, do you know his wife?

TAPE (over)

Preview 4

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(On 5, Shot 46)

TAPE

(Boom A to Pos.3, Callan's Landing)

CALLAN: (V/O) Francine?

SEE SILDOWS (?) of FRANCINE etc. on COVERS.

HUNTER: (V/O) Yes.

CALLAN: (V/O) Blond, petite, must be in her early thirties.

(N.B. There is no Shot 47)

HUNTER: (V/O) Do you like her?

CALLAN: (V/O) Jean was very fond of her.

As COVER on 3RD TABLE is lifted, RACK DOWN to see FRANCINE, FLOMARD, MERES and ATTENDANT.

HUNTER: (V/O) But you don't like her?

CALLAN: (V/O) She's too ... dedicated.

MERES replaces COVER & they begin to EXIT.

HUNTER: (V/O) To what?

CALLAN: (V/O) Anything - except her husband.

48. 4 (C) 5. INT. CALLAN'S LANDING. EVENING.

M.S. LONELY.

PAN R. to 2-S. with CALLAN coming to R. f/g.

GRAM F/X: LIGHT, DISTANT TRAFFIC + OCCASIONAL FOOTSTEPS (thru scene)

BOOM A-3

CALLAN: Oh dear, oh dear, oh dear!

LONELY: Hullo, Mr. Callan!

(5 TO POS.C, CALLAN'S FLAT)

CALLAN: Goodbye.

LONELY: I gotta see you, Mr. Callan!

Preview 2

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(On 4, Shot 48)

CALLAN: I'm tired, Lonely.

LONELY: I mean, Mr. Callan, you're my last hope - I came round five times yesterday.

CALLAN: I've been out.

LONELY Xs to R. of CALLAN.

LONELY: I know you have, Mr. Callan. Look, it's not much - I mean, if you don't they'll cut me up in little bits - I'll be shish-kebab, Mr. Callan -

CALLAN: How much?

LONELY: A fiver. And another thing -

SEE into ROOM over CALLAN'S SHOULDER.

6. INT. CALLAN'S FLAT. EVENING. BOOM B-1

49. 2 (B) TIGHT 2-S.

GRAM F/X contd. thru scene.

50. 1 (C) WIDE on FLOOR.

SLOWLY TILT to CALLAN & LONELY entering.

(Boom A to Pos.1, Hunter's Office)

(4 TO POS.D, HUNTER'S)

LONELY: Roll on!

HOLD 2-S as CALLAN goes u/s L. to BATHROOM DOOR & returns.

CALLAN: Leave it!

51. 2 (B) C.M.S. LONELY.

Don't touch anything.

52. 1 (C) TIGHT 2-S.

CALLAN picks up SOLDIERS.

LONELY: Somebody don't like you, Mr. Callan.

Preview 4 (new scene)

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(On 1, Shot 52)

7. INT. HUNTER'S OFFICE. DAY. BOOM A-1

53. 4 (D)
CLOSE on WINE GLASS.

PULL BACK to 2-S, HUNTER/FLOMARD.

(1 TO POS.D, HUNTER'S ANTE-ROOM)

HUNTER goes u/s and FLOMARD Xs d/s L.

FINISH with 2-S.

GRAM F/X: LIGHT TRAFFIC (thru scene)

HUNTER: Is Mme. Coquet comfortable?

FLOMARD: Very comfortable. An English hotel that is comfortable, that is something. She is strong enough for questioning. Sante.

HUNTER: When a Frenchman is killed - or murdered - in England, it becomes a police affair.

54. 3 (A)
M.S. HUNTER.

BRING HIM R. f/g to 2-S.

FLOMARD sits.

FLOMARD: Please?

HUNTER: Any further concern on my part will be the result of you requesting it.

FLOMARD: Then I must request it.

HUNTER: Good.

55. 4 (D)
2-S, FLOMARD + HUNTER sitting.

Was Coquet on a mission?

FLOMARD: No.

HUNTER: Was he going to Brighton?

FLOMARD: Presumably.

HUNTER: He's still one of your agents.

56. 3 (A)
C.M.S. FLOMARD.

FLOMARD: Yes.

Preview 4

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(On 3, Shot 56)

HUNTER: And you don't know what he was doing?

57. 4 (D) C.M.S. HUNTER. — FLOMARD: Correct.

58. 3 (a/b) (C.M.S. Flomard) — HUNTER: And that doesn't worry you?

59. 4 (a/b) (C.M.S. Hunter) — FLOMARD: It is why I am here.

HUNTER: (PAUSE) What was his section responsibility under you?

60. 3 (A) 2-S, FLOMARD/HUNTER.

FLOMARD: Industrial and Financial Security - therefore his cover as a financial correspondent. (PAUSE) You are hiding a question.

61. 4 (a/b) (C.M.S. Hunter)

HUNTER: What about his former activities against the O.A.S?

62. 3 (a/b) (2-S)

FLOMARD: The fire with Algeria is burned out.

HUNTER: But not the feelings.

FLOMARD: France is surrounded by her enemies. She is an island.

63. 4 (D) M.C.U. HUNTER.

64. 1 (D) M.C.U. FLOMARD. — HUNTER: Ha!

FLOMARD: Please, we will not lose control of our nerves and talk about the Common Market -

65. 4 (a/b) (M.C.U. Hunter)

66. 1 (a/b) (M.C.U. Flomard) — HUNTER: Willingly.

Preview 4

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(On 1, Shot 66)

FLOMARD: Extremely influential and very rich men are poised on our borders ready to move back in. And they can afford revenge./

67. 4 (D)
2-S, FLOMARD/HUNTER.

HUNTER: So that's why you removed Coquet from that department?/

68. 1 (a/b)
(M.C.U. Flomard)

FLOMARD: He knows - knew too much about O.A.S. I had to replace him ... for his own sake./

69. 4 (a/b)
(2-S)

70. 1 (a/b)
(M.C.U. Flomard)

HUNTER: And now he's dead./

FLOMARD: The point is - who was he running to?/

71. 4 (D)
M.C.U. HUNTER.

72. 3 (A)
2-S.

HUNTER: And why?/

FLOMARD: This we must find out. (PAUSE) Will you keep Mme. Coquet here?

HUNTER: To draw them again?

FLOMARD: We have failed to draw them in France. You are foreign territory; they feel more at home in foreign territory./

73. 4 (a/b)
(M.C.U. Hunter)

74. 1 (a/b)
(M.C.U. Flomard)

HUNTER: Why should they want her?/

FLOMARD: We don't know who "they" are, or why they wanted Jean. (PAUSE)/

75. 4 (a/b)
(M.C.U. Hunter)
(1 TO POS.C, SAME SET)

HUNTER: All right, we'll do what we can./

76. 3 (A)
2-S, FLOMARD rising with HUNTER.

Preview 5

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(On 3, Shot 76)

(4 TO POS.C, CALLAN'S FLAT)

FLOMARD: (PAUSE) Bon! Yes, the Common Market of international security welcomes England. But in our communications we must be careful; information coming to me is already being - intercepted. Someone is interfering with my telephones. I am enquiring into it. Meantime ...

CRAB L. to HOLD FLOMARD going u/s R. of HUNTER.

HUNTER: Your wine.

FLOMARD: I am a peasant, M. Hunter. I drink my one glass, and then I go back to work.

8. INT. CALLAN'S FLAT. EVENING. BOOM B-1

77. 5 (C)

2-S, CLOSE on SOFA.

TILT to 2-S, CALLAN/ LONELY.

(3 TO POS.B, SAME SET)

GRAM F/X: VERY DISTANT TRAFFIC & OCCASIONAL FOOTSTEPS (thru scene)

LONELY: Do you know, I've been thinking, Mr. Callan.

(Boom A to Pos.2, same set)

CALLAN: I don't believe in miracles. How much did you say you wanted?

78. 2 (B)

CLOSE on NOTE.

PAN R. to LONELY.

LONELY: Just a fiver, Mr. Callan./

LONELY: (CONTD.) Ta.

CALLAN: When we came in, you said there was another thing.

79. 5 (a/b)
(TIGHT 2-S)

LONELY: Yeah./

CALLAN: What?

Preview 2

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(On 5, Shot 79)

LONELY: A couple of fellers been hanging around.

CALLAN: Show me.

EASE as THEY GO to WINDOW u/s L.

LONELY: One was over there.

80. 2 (B) CALLAN: The other?/
2-S, LONELY/CALLAN.

LONELY: Round the corner, like he was watching, Mr. Callan. You know, tailing him or something.

CALLAN: Did the first feller come in?

LONELY: Nah, he was just there when I come.

CALLAN: He's not there now.

81. 5 (C) (As Callan comes 2-S, LONELY + /d/s) CALLAN coming R. f/g. LONELY: No./

CALLAN: What was he like?

(2 TO POS.A, PASSPORT OFFICE)

LONELY: Tall, slim, thin-faced bloke, brown-haired, in his late twenties. And the other one was medium-built, darkish, in his forties.

TILT DOWN with CALLAN as he picks up PHONE.

F/X: TELEPHONE RINGS.

CALLAN: Make some tea, they've left us a couple of cups./

82. 3 (B) (HUNTER'S OFFICE)
LOW C.M.S. HUNTER.

9. INTERCUTTING:

INT. HUNTER'S OFFICE. EVENING. (BOOM A-2)

&

INT. CALLAN'S FLAT. EVENING. (BOOM B-1)

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BOOMS
A-2, B-1

(On 3, Shot 82)

HUNTER: Charlie. I've got a job for you.

CALLAN: (V/O) Why not Meres?

HUNTER: Meres is back in Dover, re-checking the death of your friend.

83. 5 (C) (CALLAN'S FLAT) CALLAN: (V/O) I'm busy. /
C.M.S. CALLAN. (IN VISION): Some mean villain's bull-dozed backwards over my bits and pieces. (PAUSE) They've not
84. 3 (B) (HUNTER'S OFFICE) taken anything, but it's a bloody mess. /
LOW C.M.S. HUNTER.

HUNTER: Any idea who?

(5 TO POS.D, SAME SET)

CALLAN: (V/O) Lonely says he saw a tall, thin bloke, brown-haired, in his twenties, hanging around here last coupl'a days. That tie in at all?

HUNTER: No. Listen, Callan. Get round to the Camberley Hotel. I want you to take care of Francine Coquet.
85. 1 (C) (CALLAN'S FLAT) We might draw something. Again. /
2-S, LONELY/CALLAN.

CALLAN: You can't help me, but I help you.

(3 TO POS.C, SAME SET)

HUNTER: (V/O) Correct. Five minutes, Callan. All right?

CALLAN goes u/s L.

10. INT. CALLAN'S FLAT. EVENING. (BOOM B-1 only)

HOLD 2-S as they sit.

LONELY: Here we are, then.

Preview 5

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(On 1, Shot 85)

CALLAN: Continue, nate. You're mother./

86. 5 (D)
TIGHT 2-S.

LONELY: Milk? One lump or two?

CALLAN: Two, mate, two!

87. 1 (C)
M.S. CALLAN.
PAN him L. to DOOR.
(5 TO POS.E, PASSPORT OFFICE)

LONELY: Cheers!/

CALLAN: Ugh! Pig-swill! Ciao!

88. 4 (C)
2-S, LONELY/CALLAN.

LONELY: Wait a minute! I haven't finished/...

89. 3 (C) (R. of Can.1)
C.M.S. LONELY.

CALLAN: You stay here and earn that fiver - clean this lot up./

90. 1 (C)
C.M.S. CALLAN opening door.

LONELY: You're leaving me - on me tod?/

91. 3 (a/b)
(C.M.S. Lonely)

CALLAN: I know it's sad. If you really need me, I'm at the Camberley Hotel./

92. 1 (C)
C.M.S. CALLAN.
He closes door.
FAST PAN to LONELY.

LONELY: I clean up - then what?/

CALLAN: Have a bath.

11. INT. PASSPORT OFFICE. NIGHT. BOOM C-1

93. 5 (E)
CLOSE on TWO PAIRS of LEGS coming from DOOR R. to SIT - & REVEAL MERES & MASON.
(1 TO POS.E, HOTEL CORRIDOR)
(3 TO POS.B, SAME SET)

GRAM F/X: DOVER DOCK ATMOSPHERE VERY FAINTLY IN B/G (thru scene)

MERES: Who hit me?

(Boom B to Pos.2)

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(On 5, Shot 93)

MASON: We just found you, sir.

94. 2 (A) C.M.S. MASON. — MERES: Where?/

MASON: In the car park, sir, in a car./

95. 5 (a/b) (2-S) —

MERES: But I was on the ferry ... on the car deck ... nobody saw me?

MASON: It's dark, sir.

MERES: The ferry's gone.

96. 2 (A) C.M.S. MERES. — MASON: Yes, sir./

MERES: I could do with a brandy.

TILT to MASON.

MASON: I think we could manage that, sir.

MERES: And a phone.

97. 5 (a/b)(As Mason goes) (2-S) — MASON: It's right there, sir./

You're sure you're all right?

PULL BACK with THEM & PAN THEM R. to DOOR.

MERES: Yes, yes, I'm all right. Key?

MASON goes.

SEE MERES LOCK DOOR, & PAN HIM L. to PHONE.

12. INTERCUTTING:

INT. PASSPORT OFFICE. NIGHT. BOOM C-1

&

98. 3 (B) (HUNTER'S OFFICE) C.M.S. HUNTER. — INT. HUNTER'S OFFICE. NIGHT. BOOM A-2

+ GRAM F/X: DISTANT TRAFFIC.

HUNTER: Charlie.

MERES: (V/O) Meres here, sir.

Preview 5

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(On 3, Shot 98)

HUNTER: You're late reporting.

HUNTER turns.

MERES: (V/O) I've only just woken up ... sir. I've been out for ... two hours. Somebody didn't like the back of my head.

HUNTER: And no doubt the ferry sailed.

MERES: (V/O) Yes, sir.

HUNTER: The whole section seems to be putting up massive placards - "Come in and do what you like".

99. 5 (a/b) (PASSPORT OFFICE)
(C.M.S. Meres)

MERES: Very amusing, sir. However, I re-checked all the names. It's very slim, sir, but Lambert and Messmer have both gone on sick leave now.

HUNTER: (V/O) Where? Here or in France?

100. 3 (B) (HUNTER'S OFFICE)
C.M.S. HUNTER.

MERES: Here, sir.

HUNTER: I see. (PAUSE) When did they join the company?

MERES: (V/O) February '65.

HUNTER: That makes sense. Come home, Meres -

MERES: (V/O) Home, sir?

Preview 5

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(On 3, Shot 100)

(2 TO POS.C, HOTEL BEDROOM; 4 TO POS.E, HOTEL SITTING ROOM)

HUNTER: Touch nothing - say nothing. Report a wild-goose chase.

101. 5 (E) M.S. MERES.

13. INT. PASSPORT OFFICE. NIGHT. (BOOM C-1)

(Boom A to Pos.4, fast, Hotel Corridor)

F/X: KNOCK ON DOOR.

CRAB R. with him to DOOR -

- to 2-S as MASON enters.

MERES: After a kick in the head!

MASON: This is the very best cognac, sir.

(3 TO POS.D, HOTEL SITTING ROOM)

MERES: Oh for a clean, wholesome uncorrupt human being.

LET MERES GO.

102. 1 (E) WIDE on HOTEL CORRIDOR.

14. INT. HOTEL CORRIDOR. NIGHT. BOOM A-4

See GUARD leave frame R.

CALLAN comes to DOOR.

GUARD returns for 2-S.

(5 TO POS.F, HOTEL BEDROOM)

FRANCINE: (OFF) Entrez!

PUSH IN with CALLAN opening door, to SEE FRANCINE R. b/g.

15. INT. HOTEL SITTING ROOM. NIGHT.

GRAM F/X: BAYSWATER RD. TYPE TRAFFIC (thru scene) BOOM B-2

103. 4 (E) C.M.S. FRANCINE.

(Boom C to Pos.2; Boom A to Pos.5)

FRANCINE: (CONTD.) Davide!

104. 3 (D) M.S. CALLAN at DOOR.

PAN him R. to 2-S with FRANCINE approaching.

CALLAN: Ca va, Francine?

Preview 4

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(On 3, Shot 104)

FRANCINE: Ca va. (DOUBLE-KISS)

(1 TO POS.F, HOTEL SITTING ROOM, SHOOTING THRU DOOR INTO BEDROOM)

CALLAN: They knew I was a friend of Jean's.

FRANCINE: You are very cold with me, Davide.

105. 4 (E)
TIGHT 2-S, CALLAN/FRANCINE.

CALLAN: Am I?

FRANCINE: Indifferent.

106. 3 (D)
C.M.S. FRANCINE.

CALLAN: I'm working.

FRANCINE: You're like an animal that does not hide its feelings.

107. 4 (E)
2-S, CALLAN/FRANCINE.

(3 TO POS.E, CALLAN'S FLAT)

CALLAN: Perhaps I haven't got any anymore.

FRANCINE: I think you have.

PAN HER R. to FIREPLACE & TWO IMAGES in MIRROR.

Dovide, please, why am I here?

CALLAN: (PAUSE) They haven't told you?

FRANCINE: M. Flonard told me it would be better. He told me to be brave, and then he went away. I want to know why.

CALLAN: Nobody wants you hurt.

PULL BACK SLIGHTLY to HOLD HER IMAGE ONLY, as she GOES L. out of frame. LOSE CALLAN'S IMAGE.

FRANCINE: I can look after myself! Why am I caged up? Have you seen the guard outside? I am not an animal, I am not a criminal -

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(On 4, Shot 107)

CALLAN: Whoever got Jean might get you.

FRANCINE comes back to MIRROR.

FRANCINE: Why?

CALLAN: Why did they get Jean?

FRANCINE: (PAUSE) It is difficult.

CALLAN: What is?

FRANCINE: To talk ... about him.

TAKE FRANCINE u/s, & as she goes, PAN L. to FIND CALLAN coming fwd.

CALLAN: Yeah.

FRANCINE: I didn't know him ... not since two years.

15A. INT. HOTEL BEDROOM. NIGHT. BOOM C-2 (GRAM F/X contd.)

FRANCINE: (CONTD.) I am a thousand wives, Davide/... a social problem. Our men become ... very interested in their jobs. "Darling, I shall be late home" - it is not another woman - it is the job. It is taken for granted that he will be working, he will be late ... And what are we, with only our bodies and our day-to-day ... to offer?/

108. 5 (F)
M.L.S. FRANCINE.

She comes f/g R. for 2-S with CALLAN entering L. b/g.

(4 TO L. of POS.F, CALLAN'S FLAT)

109. 2 (C) (As Callan moves)
M.S. CALLAN.

PAN HIM R. to TIGHT 2-S with FRANCINE.

(5 REPO. FURTHER L.)

Even a small gesture - like this - is impossible.

CALLAN: So what do you do?

Preview 5

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(On 2, Shot 109)

FRANCINE: So. This is a marriage. It is nobody's fault.

CALLAN: No.

110. 5 (L. of F) (As she moves) 2-S, CALLAN + FRANCINE coming d/s L. & back again.

FRANCINE: (PAUSE) He ... when I first met him, he had a fierce brain. The world to be clean - and he will clean it. Scrub the bones and the people and the societies - white! Not only the flesh but the bones, not only the bones but the brown marks on the bones - white. (PAUSE)

111. 2 (C) (As she sits) C.M.S. FRANCINE.

And I was not allowed to help. When Algerie was finished - a year after - he was transferred - you know why?

112. 5 (L. of F) M.C.U. CALLAN.

CALLAN: No.

(2 REPO. FURTHER R.)

FRANCINE: Because he would not let it go.

113. 1 (F) M.C.U. FRANCINE.

(5 REPO. R. to POS.F)

Every mark, every - body, stained with O.A.S. - one stigma, one mark left on him had to be tracked down, pinned like butterflies. Wherever they were. This was his ... secret war.

114. 5 (F) (As she turns) LOW 2-S, CALLAN with FRANCINE reaching out f/g on BED.

The only way to love a man when he is at war is to be - how do you say? - a camp-follower. I am not this.

CALLAN: Did everybody know about this ... hunting?

FRANCINE: No one.

115. 1 (F) (As she turns) M.C.U. FRANCINE.

CALLAN: But you did!

Preview 2

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(On 1, Shot 115)

116. 2 (R. of C)
M.C.U. CALLAN.

FRANCINE: I went to his flat.

117. 1 (a/b)
(M.C.U. Francine)

CALLAN: You were apart?

FRANCINE: Since ... two years, three months and seventeen days...

118. 5 (F)
M.C.U. CALLAN.

16. INT. CALLAN'S FLAT. NIGHT. BOOM A-5

119. 4 (L. of F)
TIGHT on TABLE with RADIO.

GRAMS: RADIO MUSIC

(2 TO POS.D, HOTEL SITTING ROOM, CABLED BELOW FIRE; 1 TO POS.G, SAME SET (HOTEL SITTING ROOM))

LONELY'S HEAD APPEARS.

GRAMS OUT (As Lonely switches radio off.)

PAN HIM R. to open DOOR for 2-S with LATOUR.

PAN LATOUR L. & BACK to BATHROOM in 2-S.

120. 3 (E) (As Latour emerges from Bathroom)
C.M.S. LONELY.

121. 4 (F)
2-S.

LONELY: Here - what you on?

LATOUR: Pardon?

LONELY: This is not your drum, mate. What you doing here - what you want?

LATOUR: I want M. Callan.

LONELY: He ain't here.

LATOUR: I will wait for him.

Let LATOUR go L.

122. 3 (E)
M.S. LATOUR at chair.

Preview 4

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(On 3, Shot 122)

BRING LATOUR d/s for 2-S.

He sits.

123. 4 (F)
M.C.U. LATOUR.

124. 3 (E) (As Lonely moves)
M.S. LONELY

125. 4 (a/b)
(M.C.U. Latour)

LONELY: Aha!/

126. 5 (F)
M.C.U. CALLAN.

17. INT. HOTEL BEDROOM. NIGHT. BOOM C-2

GRAM F/X: As before

CALLAN: Did you walk out - or did he?/

127. 2 (D) (Cabled below fire)
2-S, CALLAN/FRANCINE coming f/g L.

CALLAN comes forward slightly.

FRANCINE: Ce n'est pas inportante.

CALLAN: Oui, c'est importante! If you want us to help, we've got to know the facts.

FRANCINE: I have told you the facts.

CALLAN: O.K. What did you find in the flat?

17A. INT. HOTEL SITTING-ROOM. NIGHT.

BOOM B-2

PULL BACK SLIGHTLY & PAN her L. to SIT.

FRANCINE: Many papers, a file on the O.A.S. And ... and ... a photograph./

128. 1 (G)
M.C.U. CALLAN.

129. 2 (a/b)
(M.C.U. Francine)

CALLAN: Photograph?/

130. 1 (a/b)
(M.C.U. Callan)

FRANCINE: It was of one man/- one man -

131. 2 (a/b)
(M.C.U. Francine)

just the man/-

(CONTD. OVER)

Preview 1

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(On 2, Shot 131)

FRANCINE: (CONTD.) There was a photograph of this one man where a wedding photograph should be! (PAUSE) Now I have said it.

132. 1 (G)

M.S. CALLAN coming to FRANCINE.

TILT to FRANCINE after CALLAN speaks.

(2 REPO. D/S)

HOLD on FRANCINE as CALLAN Xs R. out of frame.

CALLAN: Who is he?

F/X: TELEPHONE RINGS.

133. 2 (Further d/s of D)

LOOKING DOWN on PHONE & CALLAN'S LOWER HALF approaching.

TILT UP to 2-S as he lifts RECEIVER.

CALLAN: Yeah? Callan.

(BOOM A-5)

LONELY: (V/O) Yeah - me, Mr. Callan.

CALLAN: You all right?

134. 4 (F)

2-S, LATOUR/LONELY.

18. INT. CALLAN'S FLAT NIGHT. (BOOM A-5)

LONELY: No, Mr. Callan, I'm not all right. I'm being held prisoner.

(BOOM C-2)

CALLAN: (V/O) Who by?

LONELY: The tall thin geezer. He's here. He just walked in. He told me to get on the blower to you!

EASE as LONELY backs towards camera.

CALLAN: (PAUSE) (V/O) Ask him who he is.

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(On 4, Shot 134)

LONELY: Who are you?

LATOUR comes forward.

Keep off!

LATOUR: You have Mr. Callan?

LONELY: Yeah - he wants to know who you are.

LATOUR: Please tell him ... my name is Marcel Latour - I am the wife of Jean Coquet. Please!

GRAMS: THEME

MIX CAPTION SCANNER "CALLAN" END OF PART ONE CAPTION

* * * *

FADE SOUND & VISION

T A P E R U N T O A C T T W O

CAM.1 - STAY AT POS.G, HOTEL SITTING ROOM.
CAM.2 - TO POS.E, HUNTER'S OFFICE.
CAM.3 - TO POS.F, HOTEL SITTING ROOM. (CLEAR EARLIER)
CAM.4 - TO POS.B, HUNTER'S OFFICE.
CAM.5 - TO POS.G, SAME SET (HOTEL SITTING ROOM).

BOOM A - TO POS.2, HUNTER'S OFFICE.
BOOM B - STAY AT POS.2, HOTEL SITTING ROOM.
BOOM C - TO POS.3, HOTEL SITTING ROOM (TAKING OVER FROM BOOM B).

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VTR/ABC/7552
Part 2

ACT 2

FADE UP CAPTION SCANNER
"CALLAN" PART TWO CAPTION.

GRAMS: THEME
*
*
*

135. 3 (F) 19. HOTEL SITTING ROOM. NIGHT. BOOM B-2
2-S, FRANCINE/CALLAN.

GRAM F/X: As before

He goes to her, after putting phone down.

FRANCINE: Qu'est-ce qu'il-y-a?

136. 1 (G)
M.C.U. CALLAN coming forward.

CALLAN: Nothing./ Tell me about this photograph - this man in Jean's flat. You ever meet him?/

137. 3 (F)
2-S, FRANCINE/CALLAN.

FRANCINE: N-no.

CALLAN: What's he like?

138. 1 (G)
M.C.U. CALLAN.

FRANCINE: Why?/

CALLAN: You've got to trust somebody - it might as well be me./

139. 3 (a/b)
(2-S)

FRANCINE: Why should I? You don't like me -

CALLAN: That's neither here nor there. Tell me.

Preview 1

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(On 3, Shot 139)

FRANCINE: I never saw him - only in the photograph. It doesn't matter./

140. 1 (a/b)
(M.C.U. Callan)

CALLAN: Were you glad when Jean left home?/

141. 3 (a/b)
(2-S)

FRANCINE: How can you ask such a thing to a wife?/

142. 1 (a/b)
(M.C.U. Callan)

CALLAN: You don't seem to have tried very hard to stop him./

143. 3 (a/b)
(2-S)

FRANCINE: If you love someone, Callan, their freedom must be your absolute. Even if it hurts to breaking./

144. 1 (a/b)
(M.C.U. Callan)

CALLAN: When a bloke like Jean leaves home, there's something wrong at home./

145. 3 (F)
M.C.U. FRANCINE.

FRANCINE: (PAUSE) Callan, if you have held a husband, as lover ... as I did - and then he wants to go - it is the end. He must go./

146. 1 (G)
2-S, FRANCINE X-ing R. of CALLAN to FIRE-PLACE.

CALLAN: (PAUSE) All right. I'm sorry. This man in the photograph - what was his job?

FRANCINE: A nothing.

CALLAN: Most of us are.

FRANCINE: In the Ministry of Defence.

CALLAN: Then that makes him a somebody. Did he work with Jean?/

147. 3 (F)
2-S, FRANCINE & her IMAGE.

Preview 5

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(On 3, Shot 147)

FRANCINE: They lived together.

148. 5 (G) M.C.U. CALLAN. — CALLAN: As man and wife? (PAUSE) / As

149. 3 (a/b) (Francine & her image) — man and wife? /

150. 5 (a/b) (M.C.U. Callan) — FRANCINE: Que pense-tu? /

CALLAN: Describe the photograph.

FRANCINE: Long, thin, very young ... very brown hair ...

151. 3 (F) M.S. CALLAN. — CALLAN: A colour photograph? /

FRANCINE: No.

PAN him R. to 3-S with his IMAGE L. of her.

CALLAN: You said brown hair.

FRANCINE: (PAUSE) Then the monster is getting into my mind - I am giving him colours.

CALLAN: Now give him some height.

FRANCINE: No - the monster has only a face.

CALLAN: And a name - Marcel Latour.

FRANCINE: I do not know the name.

CALLAN: Or perhaps there were more than one - ?

FRANCINE: (PAUSE) You cannot hurt me because I am hurt too much! (PAUSE)

Preview 5

(CONTD.)

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(On 3, Shot 151)

HOLD 2-S as she breaks u/s L. of him.

Try for 2-S with TWO IMAGES.

FRANCINE: (CONTD.) You are right! If it is to be one young man, then it might as well be fifteen. I am only insulted because I was loved - and now I am passed over. Now you have passed me over, too - you prefer Jean to me. You think I am glad he is dead.

CALLAN: Well, aren't you?

FRANCINE: No! Now please go.

LET HER GO L. & FIND HER IMAGE with CALLAN.

CALLAN: When I first came in here you were scared. One way or another, Francine, I've got to look after you./

152. 5 (G)
M.C.U. FRANCINE.

153. 2 (E)
2-S, MERES/HUNTER.

20. INT. HUNTER'S OFFICE. NIGHT. BOOM A-2

GRAM F/X: As before

MERES: I can remember going down one of the stair-cases - and then pow!

(Boom B to Pos.1, Callan's Flat)

(5 TO POS.C, CALLAN'S FLAT - L. of CAM.4)

HUNTER: It proves one thing - we're drawing somebody.

MERES: Oh yes, sir!

HUNTER: Count yourself lucky - it could have been a plastic bomb./ Now let me see, when did Lambert join the ferry - in February '65?

154. 4 (B)
M.S. HUNTER.

BRING HIM L. for 2-S with MERES.

Preview 3

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(On 4, Shot 154)

MERES: Yes, sir. Same as Messmer.

HUNTER: When the Algeria thing was over - and, presuming for a moment they wish to be near France, yet with a job flexible enough for escape -

(2 TO POS.B, CALLAN'S FLAT)

MERES: Therefore the ferry.

HUNTER: If it is them, they're pretty calm to stay and talk to you having killed Coquet.

MERES: This time they'd run out of conversation.

F/X: INTERCOM. BUZZES.

SECRETARY: (V/O) Mr. Callan, sir.

HUNTER: All right. (PAUSE) Charlie.

CALLAN: (V/O) I want to leave here. ± BOOM C-3

HUNTER: Why?

155. 3 (F) 2-S, CALLAN with FRANCINE approaching.

21. INT. HOTEL SITTING ROOM. NIGHT.

(BOOM C-3)

CALLAN: Well, for one thing, there's a frog in my flat.

(4 TO POS.F, CALLAN'S FLAT)

± (BOOM A-2)

HUNTER: (V/O) Who?

FRANCINE: I am thirsty!

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(On 3, Shot 155)

CRAB to get FRANCINE L. of CALLAN (her image will be R.)

CALLAN: Marcel Latour - mean anything to you? Marcel Latour, minor Ministry Official, helping Coquet research new O.A.S. - unofficially. (PHONE DOWN & UP) What do you want - Service? Service.

CRAB R. as she comes forward, & HOLD 2-S as CALLAN goes to sit.

FRANCINE: Two Scotch, please. Yes, two Scotch ... two big ones. (PHONE DOWN)

TAKE FRANCINE SINGLE u/s & BACK for 2-S.

(SEE MESSMER pass X WINDOW)

I'm cold.

CALLAN: The drink'll warm you up.

FRANCINE: In the interests of the cold war, have I your permission to collect my wrap? (PAUSE) You are very kind. (SHE KISSES HIM) For the sake of Jean.

LET HER GO -

F/X: FOUR KNOCKS ON DOOR.

- & SEE CALLAN to DOOR.

FRANCINE: (OFF) Entrez! (SHE SCREAMS)

156. 1 (G) (As Callan turns 2-S, FRANCINE /back) struggling with MESSMER.

157. 3 (F)
M.S. CALLAN.

SEE LAMBERT SLUG HIM.

TILT with CALLAN to FLOOR.

158. 1 (G)
3-S, LAMBERT/FRANCINE/ MESSMER.

(3 TO POS.B, HUNTER'S OFFICE)

LAMBERT: Allez-file, Francine!

22. INT. CALLAN'S FLAT. NIGHT. BOOM B-1

159. 5 (C) (L. of Cam.4)
C.M.S. LONELY.

Preview 4

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(On 5, Shot 159)

LATOURS Xs L.

160. 4 (F) (As Latour turns)
M.C.U. LATOUR.

161. 2 (B)
2-S, LATOUR/LONELY.

LATOUR: Why isn't he coming?

LONELY: I don't know nothing.

LATOUR: Who is that?

GRAM F/X: CAR ARRIVING, DOOR SLAMMING, FOOTSTEPS OUTSIDE, THEN IN.

PAN LATOUR L. to WINDOW, joined by LONELY.

LET LONELY LEAVE FRAME R.

PUSH IN SLIGHTLY on LATOUR'S GUN.

F/X: KNOCK ON DOOR.

TILT to HIS FACE, & PAN SLOWLY ROUND R. to LONELY.

LATOUR: You answer.

LONELY: Not me - I like living!

(1 PUT PERISCOPE MIRROR ON, STAY AT POS.G)

LATOUR: Answer!

162. 5 (C)
2-S, LATOUR/LONELY.

F/X: MORE KNOCKING ON DOOR.

LATOUR: Answer, cretin! M. Callan would not knock at his own door! If the first words are in French, I shall shoot and I will kill! Answer!

163. 2 (B)
C.M.S. LONELY.

F/X: MORE KNOCKING.

PULL BACK as he goes to DOOR, & ADMIT LATOUR L. for 2-S.

LATOUR: Open the door slowly ... then keep out of the way.

LONELY OPENS DOOR & LEAVES FRAME R.

164. 5 (C) (After door is kicked open)
M.C.U. LATOUR.

165. 4 (F)
M.S. MERES.

Preview 2

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(On 4, Shot 165)

PULL BACK to 2-S with LONELY.

MERES: Hello, hello, hello! Frying tonight, are we?

PAN MERES L. to 2-S with LATOUR.

M. Marcel Latour?

166. 2 (B) M.C.U. MERES. LATOUR: (PAUSE) Who are you?/

167. 5 (C) M.C.U. LATOUR. MERES: Put that thing down, son./

LATOUR: Tell me who you are!

168. 2 (B) 2-S. LATOUR/MERES. (PAUSE)/

MERES: May I show you my card, M. Latour?

169. 5 (C) (As card is offered) CLOSE on CARD & GUN. Yes?/

FAST PAN to LATOUR as CARD is hit.

170. 2 (B) (On Meres' 2nd punch) 2-S - a/b.

TILT with LATOUR as he falls.

171. 4 (F) M.C.U. LONELY. MERES: (CONTD.) Thank you./

No need

172. 5 (C) (As Meres comes f/g) 2-S, LATOUR on floor, MERES at telephone. for pop-guns, I might be a friend./

All right, Lonely,

173. 4 (F) C.M.S. LONELY. disappear./

BRING HIM L. for 2-S with MERES.

LONELY: But this is Mr. Callan's place ... I'm supposed to be looking after ...

MERES: I said disappear, Lonely!

LONELY: I mean ... Yes, sir.

SEE LONELY to DOOR & OUT.

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(On 4, Shot 173)

CRAB on MERES' GUN MOVEMENT to FIND LATOUR in 2-S again.

± BOOM A-2

(5 CHANGE HEAD TO CREEPER & CLEAR TO POS.G, HOTEL SITTING-ROOM)

SECRETARY: (V/O) Yes?

MERES: Give me Charlie.

HUNTER: (V/O) Charlie speaking.

MERES: Meres here. Description of Marcel Latour, sir ... very pretty, six foot, long thin face, brown hair, very soft in the middle, sir ...

HUNTER: (V/O) Meres, did you - ?

MERES: Well, I'm afraid I had to, sir - self-defence. He was pointing a gun at me.

HUNTER: (V/O) Wait there.

MERES: Yes, sir. (PHONE DOWN)

MERES goes to LATOUR & throws him on SOFA.

TIGHTEN.

(BOOM B-1 only)

MERES: (CONTD.) Ca va?

LATOUR: Why ... why are you speaking French?

MERES: Why are you in England, M. Latour?

174. 1 (G) (Periscope) LOOSE on GUARD.

23. INT. HOTEL SITTING-ROOM. NIGHT.

BOOM C-3

F/X: TELEPHONE RINGS CONTINUOUSLY. GRAM F/X: As before

Preview 3

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(On 1, Shot 174)

CRAB SLOWLY R. to see CALLAN'S FACE.

175. 3 (B) (into set) C.M.S. SECRETARY.

24. INT. HUNTER'S OFFICE. NIGHT.

BOOM A-2

PAN her L. to 2-S with HUNTER.

GRAM F/X: As before

SECRETARY: There should be someone in the room, sir.

HUNTER: You haven't told the manager?

SECRETARY: No, sir.

HUNTER: All right, get Watson round there, then get me Meres.

SECRETARY: Right, sir.

176. 4 (F) LOW 2-S, LATOUR/MERES.

25. INT. CALLAN'S FLAT. NIGHT. BOOM B-1

GRAM F/X: As before

LATOUR: I will speak only to M. Callan.

MERES: You're a bundle of question-marks, M. Latour.

177. 2 (B) M.C.U. MERES.

LATOUR: I am a human being/-

MERES: Give or take a few normalities.

LATOUR: - and not a punch-bag.

178. 4 (a/b) (Low 2-S)

MERES: Guns make me nervous./

Preview 2

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(On 4, Shot 178)

LATOUR: Sometimes they're necessary.

MERES: When, Latour?

LATOUR: When the ... honour of France is ...

MERES: At stake?

179. 2 (B) (As Meres moves) LOW M.S. MERES rising & leaning over LATOUR.

LATOUR: Yes./

MERES: I'd say she needs good, strong, upright sons like you - the old lady, I mean. (PAUSE) Let's face it, she's been ravaged pretty wicked since 1900, I'd say/- two world wars, Saigon, Algeria -

180. 4 (F) M.C.U. LATOUR.

and not won a fight -

181. 2 (B) 2-S, LATOUR/MERES.

LATOUR: Assez!/

MERES: Why is it only Mr. Callan?

LATOUR: I will speak to Mr. Callan.

182. 4 (a/b) (M.C.U. Latour)

MERES: About Jean Coquet?/

LATOUR: Oui.

PULL OUT to TIGHT 2-S as MERES turns his head.

MERES: You didn't kill him, did you?

CRAB SLIGHTLY to FAV. MERES.

LATOUR: You ... are evil.

F/X: TELEPHONE RINGS.

PAN MERES R. to PHONE.

MERES: Yes?

± BOOM A-2

HUNTER: (V/O) Charlie here.

Preview 3

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(On 4, Shot 182)

MERES: Meres.

183. 3 (B) — 26. INT. HUNTER'S OFFICE. NIGHT.

LOOSE on HUNTER sitting at desk.

(BOOM A-2)

GRAM F/X: As before

HUNTER: Bring Latour back - and take care.

± (BOOM B-1)

MERES: (V/O) Yes, sir.

HUNTER: As fast as you can.

(PHONE DOWN)

(BOOM A-2 only)

F/X: INTERCOM. BUZZES.

SECRETARY: (V/O) Paris, sir.

HUNTER: Ah!

SECRETARY: (V/O) Just a message, sir. M. Flonard is not available.

PUSH IN TIGHT on HUNTER.

HUNTER: (PAUSE) Thank you.

(TAKE SOUND OF HOTEL HERE)

184. 5 (G) (Creeper) — 27. INT. HOTEL SITTING ROOM. NIGHT.

WATSON & GROUP at DOOR, CALLAN on FLOOR.

BOOM C-3

GRAM F/X: As before

CALLAN: Watson, keep that lot out, will you?

WATSON comes to CALLAN.

WATSON: You'll have to wait. You all right?

185. 1 (G) (As Callan rises) 2-S, WATSON/CALLAN.

CALLAN: Yep./ Oh, bliney! (CONTD.)

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(On 1, Shot 185)

CALLAN: (CONTD.) Why didn't anybody bring the drinks?

WATSON: There's a tray outside.

CALLAN: On your way back, take it for prints -

WATSON: Back where?

CRAB to HOLD 2-S as CALLAN Xs R.

CALLAN: To Charlie. Listen - tell him Francine Coquet's been nabbed - right?

WATSON: O.K.

CALLAN: And if he wants me, I'm going home.

LET CALLAN GO, & TILT as WATSON kneels.

28. INT. CALLAN'S FLAT. NIGHT. BOOM B-1

186. 4 (F)
2-S, LATOUR/MERES.

GRAM F/X: DISTANT TRAFFIC, OCCASIONAL FOOTSTEPS (thru scene)

/LIGHTS OUT/

MERES comes f/g R. -

MERES: All right, beautiful, let's go.

- & LEAVES FRAME.

LATOUR rises.

187. 2 (B)
2-S, LATOUR/MERES.

LATOUR: Where?/

188. 4 (F)
M.C.U. LATOUR.

MERES: To see Mr. Callan./

LATOUR: (PAUSE) I am ... afraid of the street./

189. 2 (a/b)
(2-S)

MERES: Oh, come on! Try to be big and brave!/

190. 4 (F)
M.S. LATOUR.

T/C next

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(On 4, Shot 190)

PAN LATOUR L.

HOLD on MERES, & LET LATOUR go.

PAN MERES OUT.

TELECINE (3) T/C (3) EXT. LONDON STREET. NIGHT. S.O.F.

LONELY watching ext. Callan's Flat.

MERES & LATOUR come out of house, down steps & walk L. towards car.

LAMBERT & MESSMER in 2nd car drive past fast & throw plastic bomb.

(F/X: EXPLOSION)

MERES & LATOUR are thrown against railings.

CALLAN in taxi comes round corner R. & stops opposite accident.

CALLAN: Get an ambulance - quick!

LONELY runs to meet CALLAN.

LONELY: Mr. Callan! Mr. Callan!

3 residents in night attire come up behind muttering. (I'll")

CALLAN: Get him up! Gently! What happened?

LONELY: Two blokes and a bird drove past, and someone threw a bomb!

CALLAN: Did you say a bird?

LONELY: Yeah. She was sitting in the back of the car.

GRAMS: THEME

MIX CAPTION SCANNER *

"CALLAN" END OF PART TWO CAPTION *

*

*

FADE SOUND & VISION

2ND COMMERCIAL BREAK

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DURING BREAK:

CAM. 1 - TO POS.H, HOSPITAL WARD.
CAM. 2 - TO POS.F, HOSPITAL ANTE-ROOM.
CAM. 3 - STAY AT POS.B, HUNTER'S OFFICE.
CAM. 4 - TO POS.B, HUNTER'S OFFICE.
CAM. 5 - TO POS.H, HOSPITAL ANTE-ROOM.

BOOM A - TO POS.6, HOSPITAL WARD.
BOOM B - TO POS.3, HOSPITAL ANTE-ROOM.
BOOM C - TO POS.4, FLOMARD'S BEDROOM.

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Part 3

ACT 3

FADE UP CAPTION SCANNER — GRAMS: THEME *
"CALLAN" PART THREE *
CAPTION *

191. 2 (F) — 29. INT. HOSPITAL ANTE-ROOM. DAY. * — BOOM B-3

CLOSE on TROLLEY as it GOES L.

PULL BACK to see CALLAN.

TAKE HIM L. to DOOR, & LOOK OVER his L. SHOULDER thru GLASS PANEL.

GRAM F/X: HOSPITAL ATMOSPHERE (throughout hospital scenes) *

192. 1 (H) — 29A. INT. HOSPITAL WARD. DAY. — BOOM A-6

LOW 4-S - SEE ATTENDANTS lift LATOUR on to BED, with SISTER R. f/g.

SISTER comes L. f/g to BUZZER.

F/X: BUZZER (TWICE)

On 2nd buzz:

193. 5 (H) (Creeper) — 29B. INT. HOSPITAL ANTE-ROOM. DAY. — BOOM B-3

LOOSE 2-S, CALLAN approaching MERES, to sit f/g.

CALLAN: I'll stick here.

MERES: Do you know, he saved my life!

CALLAN: Can't think why.

(Boom A to Pos.2, Hunter's Office)

Preview 2

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(On 5, Shot 193)

MERES: I wasn't very nice to him.

CALLAN: Remorse at nine o'clock in the morning makes me sick.

MERES: Then be sick.

CALLAN: Anyroad, he wants to talk to me.

194. 2 (F) (As Meres moves) MERES: Can't think why.
2-S, MERES coming fwd, CALLAN sitting.

CALLAN: Touché. I'll wait and find out.

PAN MERES down CORRIDOR.

T A P E R U N

(5 TO POS.J, FLOMARD'S BEDROOM - FAST)

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30. INTERCUTTING:

INT. FLOMARD'S BEDROOM. DAY. BOOM C-4

&

195. 5 (J) (Creeper) (FLOMARD'S) INT. HUNTER'S OFFICE. DAY. BOOM A-2
LOOSE on BED with TELEPHONE f/g.

F/X: FRENCH TELEPHONE RINGING.

PHONE is SNATCHED UP by FLOMARD.

HUNTER: (V/O) M. Flomard?

FLOMARD: Hullo? Qui? Mais bien sûre que c'est Flomard.

Preview 3

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(On 5, Shot 195)

196. 3 (B) (HUNTER'S OFFICE) — C.M.S. HUNTER.

HUNTER: (V/O) Hunter - London. (IN VISION): I appreciate it is very early, M. Flomard -

FLOMARD: (V/O) Alors, M. Hunter!

HUNTER: What does the name Marcel Latour mean to you?

197. 5 (J) (FLOMARD'S BEDROOM) — M.S. FLOMARD.

He rises into camera.

FLOMARD: Ah!

HUNTER: (V/O) You sound interested.

198. 3 (a/b) (HUNTER'S OFFICE) — (C.M.S. Hunter)

FLOMARD: You have him there?

HUNTER: How did you know?

FLOMARD: (V/O) He has been reported to me missing.

HUNTER: And you, no doubt, were about to inform me of that.

199. 5 (J) (FLOMARD'S BEDROOM) — C.M.S. FLOMARD.

FLOMARD: Naturally. It is I did not think your office would open so early.

200. 3 (B) (HUNTER'S OFFICE) — M.C.U. HUNTER.

HUNTER: I think you'd better come over here, M. Flomard - excuse my English grammar - 'should' come - Mme. Coquet has disappeared.

201. 5 (J) (FLOMARD'S BEDROOM) — M.C.U. FLOMARD.

FLOMARD: (PAUSE) You let her go?

HUNTER: (V/O) I said she's disappeared.

Preview 3

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(On 5, Shot 201)

FLOMARD: We have searched the rooms of Coquet - there is nothing - no clues to help./

202. 3 (a/b) (HUNTER'S)
(M.C.U. Hunter)

203. 5 (a/b) (FLOMARD'S) HUNTER: No photographs?/
(M.C.U. Flomard)

204. 3 (a/b) (HUNTER'S) FLOMARD: No - only of Mme. Coquet./
(M.C.U. Hunter)

HUNTER: Is information to you still being intercepted?/

205. 5 (J) (FLOMARD'S)
C.M.S. FLOMARD.

PULL BACK as he slowly rises.

FLOMARD: That I cannot say ... Mme. Coquet disappearing - our little scheme is working, huh? The point is, are they the same people?/

206. 3 (a/b) (HUNTER'S)
(M.C.U. Hunter)

HUNTER: What with your tapped lines and everything else, M. Flomard, I really feel you should be here./

207. 5 (J) (FLOMARD'S)
C.M.S. FLOMARD now coming to standing position.

FLOMARD: This I will do my best to be.

HUNTER: (V/O) Au revoir, M. Flomard. Sleep well.

FLOMARD: Oui. (PHONE DOWN)

31. INT. HUNTER'S OFFICE. DAY.

208. 3 (a/b)
(M.C.U. Hunter)

(Boom A-2 only)

HUNTER: M. Flomard bothers me./

209. 4 (B)
2-S, HUNTER/MERES.

MERES: They're all a weird lot.

(5 TO POS.E, PASSPORT OFFICE; 3 TO POS.G, HOSPITAL WARD)

HUNTER: Latour's here, Mme. Coquet disappears, and he isn't the slightest bit worried.

Tape run next

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(On 4, Shot 209)

MERES: He might be behind the whole lot?

T A P E R U N

(BOOM A to POS.6, HOSPITAL WARD, FAST)

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210. 1 (H) — 32. INT. HOSPITAL WARD. DAY. — BOOM A-6

CLOSE on LATOUR.

PULL OUT SLOWLY.

As his eyes open, CRAB L. to see SIDE TABLE.

He fumbles for WATCH & drops it.

GRAM F/X: HOSPITAL ATMOSPHERE. (thru scenes)

211. 2 (F) — 32A. INT. HOSPITAL ANTE-ROOM. DAY.

WIDE on HOSPITAL CORRIDOR.

CALLAN stands into frame.

PAN him L. to WARD DOOR.

BOOM B-3

212. 1 (H) — 32B. INT. HOSPITAL WARD. DAY. — BOOM A-6

LOW 2-S, LATOUR with SIDE TABLE f/g, CALLAN approaching.

213. 3 (G) (As he moves)

M.S. CALLAN.

BRING HIM L.

TILT with him to FIND WATCH.

TILT UP to 2-S with LATOUR.

Preview 1

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(On 3, Shot 213)

CALLAN: Latour! (PAUSE) M. Latour! (PAUSE) Marcel! (PAUSE) Marcel, c'est moi - Callan.

(2 TO POS.G, HUNTER'S OFFICE)

LATOUR: M'sieu ...

CALLAN: You wanted to talk to me.

LATOUR: How do I know you are M. Callan?

CALLAN: Try me.

LATOUR: (PAUSE) Jean had a saying - "If you are going to rebel ..."?

CALLAN: "... the first day is the best."

LATOUR: Yes. Please do not leave me.

214. 1 (H) CALLAN: Well? (NO REPLY) / Latour!

2-S, LATOUR + CALLAN coming forward.

F/X: BUZZER.

T A P E R U N

(3 REPO. FURTHER L.) (BOOM A to POS.1, HUNTER'S OFFICE, FAST)

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215. 2 (G) 33. INT. HUNTER'S OFFICE. DAY. BOOM A-1

From behind MERES, looking at MAP.

GRAM F/X: DISTANT TRAFFIC (thru scene a/b)

As he steps back, CRAB to ADMIT HUNTER from L. to R. of MERES.

HUNTER: Do we know when that ferry chap -

Preview 4

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(On 2, Shot 215)

MERES: Lambert?

HUNTER: - gets back from sick leave?

MERES: He's due back tomorrow night.

HUNTER: Then we've got 36 hours. So - we publish Latour is dead.

MERES: Who to?

HUNTER: Flomard.

MERES: You think he's the brains behind it, sir?

HUNTER comes forward 2 steps.

HUNTER: No ... I don't think he is. In any case, I'm more interested in killers. Someone in Paris is tapping telephones and getting messages to Lambert. Somebody must've told Lambert that Latour was in this country -

MERES: And if Mme. Coquet is with Lambert, they'll all arrive at Dover, sir.

F/X: INTERCOM. BUZZES.

SECRETARY: (V/O) Mr. Callan, sir.

SEE HUNTER GO L. into OFFICE.

BOOM B-4

216. 4 (B)

CLOSE on TELEPHONE, seeing HUNTER'S LOWER HALF coming f/g.

(Boom A to Pos.6, Hospital Ward)

TILT UP with HAND to 2-S, HUNTER/MERES.

HUNTER: Right. Charlie.

(2 TO POS.F, HOSPITAL ANTE-ROOM)

± BOOM C-4 (over)

Tape run next

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(On 4, Shot 216)

(B-4, C-4)

CALLAN: (V/O) Latour hasn't got long. Do you want to come round?

HUNTER: (PAUSE) Can he talk?

CALLAN: (V/O) Just about.

HUNTER: Can they boost him - ?

CALLAN: (V/O) He's already full of whatever it is now.

HUNTER: I'll be round. (PHONE DOWN) (INTO INTERCOM): Get me a car. (TO MERES): Telephone Flomard. Code it - make it sound an emergency. We want quick results from their end.

HUNTER goes u/s & MERES comes L. f/g.

Then get to Dover - fast. Madame Coquet may just want to go home.

T A P E R U N

(4 TO POS.G, HOSPITAL WARD - R. of CAM.3)

(HUNTER REPO. to HOSPITAL)

(BOOM C to POS.5, HOSPITAL ANTE-ROOM, FAST)

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34. INT. HOSPITAL WARD. DAY. BOOM A-6

217. 1 (H)

CLOSE on LATOUR & INJECTION.

TILT to INCLUDE SISTER.

PULL BACK to see CALLAN.

SISTER goes to DOOR.

GRAM F/X: HOSPITAL ATMOSPHERE (thru scene)

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(On 1, Shot 217)

218. 2 (F) — 34A. INT. HOSPITAL ANTE-ROOM. DAY.

M.L.S. SISTER coming from DOOR L. to CORRIDOR R.

BOOM C-5

SEE HUNTER coming twds camera.

CALLAN Xs R. for 2-S.

CALLAN: You won't get anything.

(1 CLEAR BACK for SHOT 219 on CAM.3)

HUNTER: Let's get what we can.

CALLAN: It'll kill him.

HUNTER: He'll die anyway. (PAUSE) Let's put it like this - he's come a long way to talk to you - the least we can do is listen.

CALLAN: O.K.

SEE THEM GO L. through DOOR.

219. 3 (L. of G) — 34B. INT. HOSPITAL WARD. DAY. BOOM A-6

3-S, LATOUR + HUNTER & CALLAN entering.

They come towards bed.

CALLAN: Meres says he was pretty once. (PAUSE) Marcel!

220. 4 (G) (R. of Cam.3)

M.C.U. LATOUR.

SLOWLY PULL OUT to 2-S with CALLAN.

LATOUR: Callan.

CALLAN: We want information - we want it now.

(1 BACK IN TO POS.H)

LATOUR: I understand.

CALLAN: Then you can go to sleep.

Preview 3

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(On 4, Shot 220)

LATOUR: Oui.

CALLAN: Do you know what Jean was working on? (LATOUR NODS) The new O.A.S. network? (PAUSE) Was it the new O.A.S. network?

LATOUR: Oui.

CALLAN: What did he find out?

221. 3 (L. of G) LATOUR: It is in the papers. /

3-S, LATOUR/HUNTER/ CALLAN.

HUNTER: Papers?

LATOUR: Jean's papers. I left them in a ... bread container ... in your kitchen ...

(4 TO POS.H, PASSPORT OFFICE)

CALLAN: How did you get them?

LATOUR: Jean dared not to keep them ... himself.

HUNTER: Is M. Flomard involved?

LATOUR: We ... are not sure.

CALLAN: Why did Jean come to England?

CRAB SLOWLY R. to 2-S, LOSING HUNTER.

LATOUR: In the new organisation ... Francine is an organiser ... (PAUSE) Jean could trust nobody. Not his superiors ... not his wife ...

CALLAN: So why did he trust you?

LATOUR: Because I love him!

Preview 1

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(On 3, Shot 221)

CALLAN: (PAUSE) Did he ... love you?

LATOUR: Non ... he loved Francine. I am just a friend ... un copain. And he loved France ... He told to me Callan was a good friend ... I am to give it all to your Securité ... Moi aussi, j'aime La France ...

SLOW PUSH IN to M.C.U. LATOUR.

222. 1 (H)

3-S, LATOUR/HUNTER standing/CALLAN.

HUNTER: (PAUSE) All right, we'll leave you now.

CRAB R. to 2-S, LATOUR/CALLAN.

LATOUR: I am ... I love him ... but he - he - he ... (PAUSE) I am hot. (CALLAN WIPES HIS FOREHEAD) Jean ... he hated to be touched ... Ne m' quittez ... (HE CHOKES AND IS STILL)

(3 TO POS.H (R. of 1A), PASSPORT OFFICE)

CALLAN rises.

F/X: BUZZER. (AS CALLAN PRESSES IT)

PAN him R. to 2-S with HUNTER.

HUNTER: What did he say?

CALLAN: Don't leave me.

As SISTER comes in, LET THEM GO, & CRAB L. with her to LATOUR.

34C. INT. HOSPITAL ANTE-ROOM. DAY.

223. 2 (F)

LOOSE 2-S, HUNTER & CALLAN arriving in ANTE-ROOM.

BOOM B-3

HUNTER: I'm sorry -

(1 TO POS.A, PASSPORT OFFICE)

CALLAN: It's part of the job.

HUNTER: I'm sorry for him.

T/C next

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(On 2, Shot 223)

CALLAN: Yeah, I expect you are.

SEE NURSE GO R. to L. thru shot.

HUNTER TIGHTENS SLIGHTLY to CALLAN.

HUNTER: (AFTER PAUSE) I'll arrange to get the papers collected from your flat - you get down to Dover. Have a word or two with Mme Coquet ... if she's there!

T/C (4) EXT. & INT. DOVER DOCKS & IMMIGRATION CONTROL. DAY.

TELECINE (4)

S.O.F.

FRANCINE & MESSMER drive up to IMMIGRATION CONTROL POINT where MASON is waiting for them.

(Boom B to Pos.5, Passport Office, fast)

MASON: Passports, please. Thank you. Would you mind getting out of the car, please?

(2 TO POS.A, PASSPORT OFFICE)

FRANCINE: Why - is something wrong?

MASON: Just a formality. To the office, please.

MASON & 2ND OFFICIAL meet FRANCINE & MESSMER as they get out of car.

FRANCINE, followed by MESSMER & MASON exit past cam. L.

2ND OFFICIAL exits R. (1'17")

35. INT. PASSPORT OFFICE. DAY.

224. 4 (H)
2-S, CALLAN/MERES.

BOOMS C-1 & B-5

225. 3 (H) (R. of 1A)
On DOOR.

SEE MASON X L.

GRAM F/X: DOVER DOCK ATMOSPHERE (thru scene)

MERES: Thank you.

Preview 4

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(On 3, Shot 225)

HOLD on FRANCINE & MESSMER.

FRANCINE: Davide!

226. 4 (H)
2-S, CALLAN/FRANCINE.

CALLAN approaches.

CALLAN: You've got the untidy habit of disappearing. Come here.

227. 3 (H) (As she moves)
M.S. FRANCINE.

PAN her L. to see MASON reveal LAMBERT.

MERES: I believe you two have met. (PAUSE) Your kidnapper.

228. 2 (A)
M.C.U. FRANCINE.

FRANCINE: Kidnapper?

229. 4 (H)
3-S, CALLAN/MERES/ FRANCINE.

MERES: My dear Madame ... what is it? ... Eugenie Marais - you allowed yourself to be carried away?

FRANCINE: You were holding me against my will!

MERES: At the request of M. Flomard.

230. 1 (A)
C.M.S. FRANCINE.

FRANCINE: Flomard is disgusting!

CALLAN: Take your coat off.

PULL BACK as she takes her coat off.

ADMIT CALLAN f/g L, & MERES & MESSMER b/g R. for all-round frisking.

MERES: (TO MESSMER) Take your coat off.

CALLAN: You're pathetic. You kill Jean and leave him half dead. You might have got away with one murder, but no, you had to try two, didn't you? Go on - sit down!

PAN HER L. to CHAIR as CALLAN throws her.

FINISH with TIGHT 3-S as MERES comes in.

Preview 3

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(On 1, Shot 230)

231. 3 (H)
M.S. MESSMER.

PAN him L. to 4-S with MERES, FRANCINE & CALLAN, PUSHING IN.

LOOSEN SLIGHTLY to KEEP MESSMER IN.

MERES: Latour is willing to testify/-

MESSMER: Il ne peut pas -

FRANCINE: Albert!

MESSMER: - il es mort!

MERES: (PAUSE) How do you know he's dead, Albert? (PAUSE) It's like taking pennies off a blind man! Well, Madame/- ?

TIGHTEN to 3-S as MERES LEANS IN, LOSING MESSMER.

232. 1 (A)
M.C.U. FRANCINE.

FRANCINE: I am saying nothing.

CALLAN: (PAUSE) To us, or to Securité?

233. 2 (A)
TIGHT 3-S, MERES/FRANCINE/CALLAN moving to kneeling position.

FRANCINE: (PAUSE) To Securité./

CALLAN: Listen, darling, if we take you back to Paris, you might end up in the Rue des Saussies.

MERES: (PAUSE) Electric bars, wine bottles in unfamiliar places ... urine baths.

CALLAN: Or you could stay here. Two straight-forward murder charges/-

234. 5 (E) (R. of 1A)
2-S, FRANCINE/CALLAN.
(Creeper)

(2 TO CAPTION)

FRANCINE: Then Latour is dead!

CALLAN: You'll be inside fourteen years. Nobody'll know you when you come out, you'll be white-haired.

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(On 5, Shot 234)

FRANCINE: I am glad he is dead! Non, non, non - expligue, Henri, for what we are fighting -

LOOSEN SLIGHTLY as she turns.

SEE LAMBERT IN & PAN CALLAN R.

CALLAN: Shut up!

LAMBERT: We must hand ...

CALLAN: We don't want any political speeches! A man's dead! (PAUSE) A good man./

235. 4 (H) 2-S, FRANCINE/CALLAN.

236. 1 (A) M.C.U. CALLAN. FRANCINE: (PAUSE) A lover of boys?/

CALLAN: No wonder your husband left you. He loved you./

237. 3 (H) C.U. FRANCINE (PAUSE) Latour said so.

FRANCINE: (PAUSE) Do not lie to me, Davide. Latour is dead?

CALLAN: Yes, he's dead. But he had some papers with him - Jean's papers. Right!/

238. 1 (a/b) (M.C.U. Callan) So what is it to be - French justice or ours?/

239. 3 (a/b) (C.U. Francine)

240. 4 (H) (As she rises) 2-S, FRANCINE rising to DESK. FRANCINE: I will come with you./

TIGHTEN as she CLOSES with CALLAN.

You'll enjoy the revenge, won't you?/

241. 1 (A) C.U. CALLAN.

CALLAN: Oh darling, I'll love it - for the sake of Jean!

Preview 2 & Caption Scanner

GRAMS: THEME (to end)

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(On 1, Shot 241)

GRAMS: THEME

242. 2 (Near A)

"CALLAN" CLOSING CAPTION
(20" x 16")

SUPERIMPOSE CAPTION SCANNER

(1) Callan - EDWARD WOODWARD

(2) Hunter - DEREK BOND

(3) Meres - ANTHONY VALENTINE
Lonely - RUSSELL HUNTER

(4) Francine - ANN LYNN
Flomard - JEROME WILLIS

(5) Marcel Latour - DAVID LELAND
Mason - REX ROBINSON

(6) Lambert - BARRY STANTON
Messmer - JOHN DEVAUT

(7) Hunter's Secretary - LISA LANGDON
Hospital Sister - MARYANN TURNER

(8) Jean Coquet - GEOFF CHESHIRE
Watson - LAWRENCE TRIMBLE

(9) Series devised by JAMES MITCHELL

(10) Associate Producer, JOHN KERSHAW

(11) Designed by VIC SYMONDS

(12) Producer, REGINALD COLLIN

(13) Directed by PETER DUGUID (HOLD FOR 15 secs.)

FADE SOUND & VISION

(THAMES TV SLIDE TO BE ADDED
ON TRANSMISSION - 0'07")

PAD/7.4.68.

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